



RADIOHEAD

WORLD SERVICE

F A N Z I N E

ISSUE 2 £2.50

OCT-DEC '95



DLINES...RADIOHEADLINES...RADIOHEADLINES...RADIOHE

Equipment nicked before first date of Soul Asylum tour.... Thom and Jonny then play acoustic sets. 'Lucky's absence from the Radio One playlist...more proof that their finger is up an orifice as opposed to being on the pulse. Keanu Reeves was a regular backstage guest in the U.S...trying to blag a support slot for his band 'Dogstar'. Neil Young must be licking his wounds now after losing the battle to secure Radiohead as a support slot...Neil Young -0- Soul Asylum -1

DLINES...RADIOHEADLINES...RADIOHEADLINES...RADIOHE



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EDITORIAL

Hello and welcome to Issue 2 of Radiohead World Service. A big thank you to everyone who has written with their comments and praise, including those with the not-so constructive criticism! I shall implement the best of your ideas in future issues.

Anyway, this issue sees plenty of exclusives, including new photos and previously unpublished interviews. We hope you like the new-look issue, and as before, keep those letters coming with your comments and ideas - it's YOUR fanzine!

**See you on tour
Paul and Mike**



HELP

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HELP

1. OASIS AND FRIENDS • FACE AWAY (WAR CHILD)
2. THE BOO RADLEYS • OH BROTHER (WAR CHILD)
3. THE STONE ROSES • LOVE SPREADS (WAR CHILD)
4. RADIOHEAD • LUCKY (WAR CHILD)
5. ORBITAL • ADONAI (WAR CHILD)
6. PORTISHEAD • MOURNING AIR (WAR CHILD)
7. MASSIVE ATTACK • FAKE THE AROMA (WAR CHILD)
8. SUEDE • SHIPBUILDING (WAR CHILD)
9. THE CHARLATANS • TIME FOR LIVIN' (WAR CHILD)
10. STEREO MC'S • SWEETEST TRUTH (SHOW NO FEAR) (WAR CHILD)
11. SINEAD O'CONNOR • ODE TO BILLY JOE (WAR CHILD)
12. THE LEVELLERS • SEARCHLIGHTS (WAR CHILD)
13. MANIC STREET PREACHERS
RAINBOWS KEEP FALLING ON MY HEAD (WAR CHILD)
14. TERRORVISION • TOM PETTY LOVES VERUCA SALT (WAR CHILD)
15. THE ONE WORLD ORCHESTRA • THE MAGNIFICENT (WAR CHILD)
FEATURING THE MASSES PIPES AND DRUMS
OF THE CHILDREN'S FREE REVOLUTIONARY VOLUNTEER GUARDS
16. PLANET A FOLK QUARTET • MESSAGE TO CROMMIE (WAR CHILD)
17. TERRY HALL & SALAD • DREAM A LITTLE DREAM (WAR CHILD)
18. NENEH CHERRY & TROUT • 1, 2, 3, 4, 5, (WAR CHILD)
19. BLUR • EINE KLEINE LIFT MUSIK (WAR CHILD)
20. THE WHO FILTERS • COME TOGETHER (WAR CHILD)

WAR
child

HELP

Other distinguished members of an impressive parade of highlights are: **THE BOO RADLEYS** (a lovely new song, "Oh Brother"); **RADIOHEAD** (adding, with new song, "Lucky", further weight to the theory that they are no longer capable of anything but brilliance);

Current chart champs Blur, in their former guise of Seymour, chip in with a quizzical rocco instrumental - "Eine Kleine Lift Musik", which is as off-handedly amusing as its title. The most impressive track is by Radiohead, whose "Lucky" continues the grand emotional sweep of *The Bends*. More importantly - amazingly for a charity record - there are virtually no lemons. Kudos to all concerned. **AG**

Help, which was executive produced by Brian Eno, a patron of War Child, does enough to earn our cash. In fact, it starts magnificently, with the first six tracks, taken together, easily justifying the price of purchase. The Stone Roses' swampy slide guitar and piano-strewn Love Spreads - which frankly, is a hundred times better than their single or album versions - and Radiohead's spine-tinglingly emotive Lucky are each worth the price on their own. Stereo MC's also provide an intriguing glimpse of what they've been up to these past couple of years and Portishead, Orbital, Neneh Cherry and Trout, Blur and Massive Attack all acquit themselves very creditably indeed.

Helping the children of war-torn Bosnia is reason enough, but should you need further persuasion, the cream of British music have each recorded a track under the guise of 'War Child' to produce the John Lennon - inspired 'Instant Album' **HELP**. Oh yes, and Radiohead contribute magnificent 'Lucky', a mere taste of things to come. Buy the album. Solve those christmas gift problems in one fell swoop, and buy a bucket load. Then do it all again with the EP. Just a few quid provides medical assistance, food provision, social welfare, education etc, on a long term, on-going basis - it's as simple as that.

(Thanks to Pippa Hall at Go! Discs and Caffy St. Luce for their help with this feature).

RADIOHEAD, Lucky:
Criminally underrated
Oxford band might just
steal the show with this
magnificent slow burner.

Portishead, Stereo MCs, Orbital,
Terrorvision and the Boo Radleys
have all donated strong new songs,
but of the hard workers it is
Radiohead who take the honours
with *Lucky*, a slow, melancholy
opus that touches the nerve
endings others rarely reach.

A special mention should be
made of two magnificent
exclusives. Radiohead's
'Lucky' soars high on a potion
of hope and melancholy while
Stereo MCs' 'Sweet Truth',
their first new output in
years, re-establishes them as
the guv'nors of the gossamer
groove.

On any compilation, there are tracks
which quickly fall foul of your CD machine's
'programme' button, but Portishead's
poignantly eery 'Mourning Air (War Child)',
the Stereo MCs surprisingly lithe 'Sweetest
Truth' and Radiohead's magnificent 'Lucky'
give weight to 'Help', where Weller, Oasis
and Blur give it star appeal. This is pop
music acting out of character: being impor-
tant and original at the same time for once.
'Help' is out now on Go! Discs. Live dates
are planned. Full 'Help' track listing in
Sleevenotes.

THIS PHOTOGRAPH HAS BEEN DONATED BY WARCHILD. PLEASE PAY YOUR USUAL REPRODUCTION FEE TO WARCHILD, PO BOX 105, SALISBURY, REGISTERED CHARITY NO 101517



CLOCKWISE FROM TOP:

ROBBIE MADDIX, IAN BROWN,
(STONE ROSES)

NOEL GALLAGHER
(OASIS)

SICE
(BOO RADLEYS)



HELP

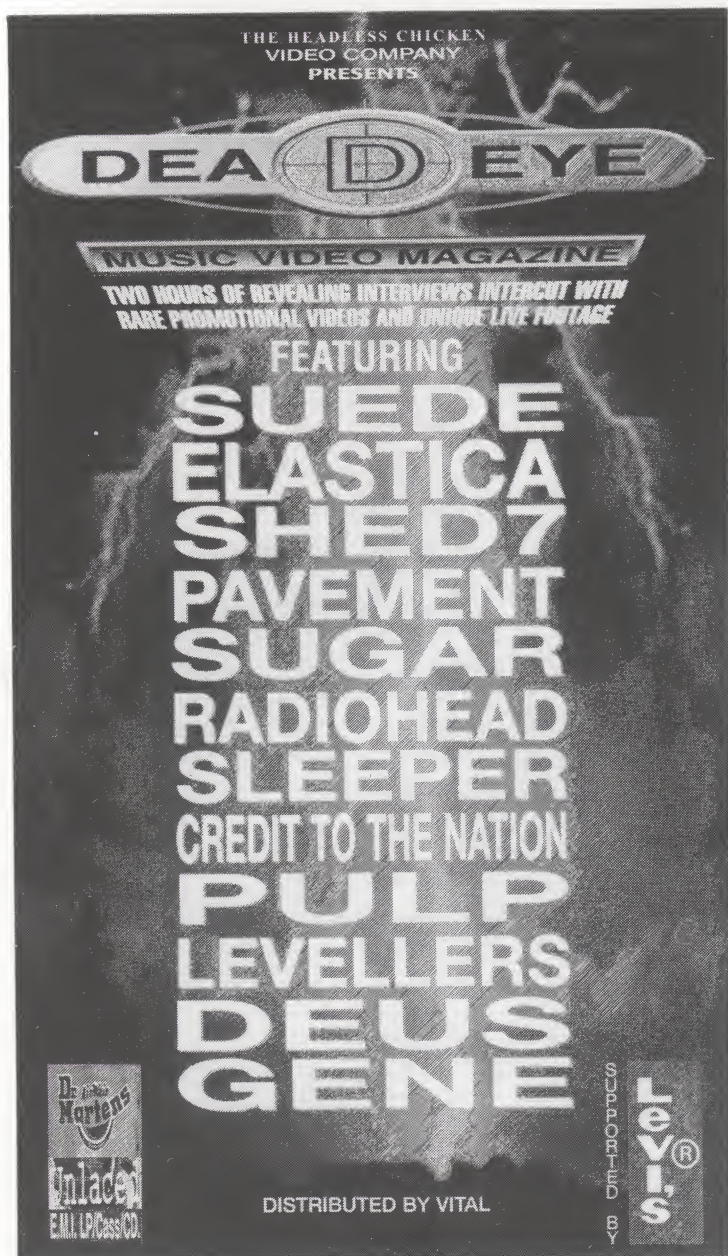
RADIOHEAD AT MTV

THE BRIEF : RADIOHEAD TO APPEAR ON MTV's MOST WANTED
THE VENUE : MTV STUDIOS - CAMDEN TOWN, LONDON
TIME/DATE : 18TH AUGUST 1995 AT 20:00 HRS

Armed with this information, we set about the task of blagging our way into the studios. So, with endless phone calls made to endless people, with endless promises of "We'll see what we can do", only 2 days before the show did we get the ok. After checking in, and an agonising wait, we were whisked through the labyrinth of corridors, catching glimpses of the 'Rogues Gallery' of Rock N' Roll has-beens and beauty queens, to finally arrive at the Most Wanted studio. Our first impression was the size of the studio. Hats off to the set designer's, how can such a tiny room (the size of a generous living room) look so big on TV? Anyway - this wasn't the time to admire the scenery - Radiohead were rehearsing their songs for tonight's show. We sat on the empty 'club-bed' with Tim the Tour Manager (bloody nice chap) and a lady from EMI. The sound was superb - and very loud. After a run through of 'Just', they played the intro to 'Shine On You Crazy Diamond' - **THE** Pink Floyd track. I felt like a kid again. Whether it was the excitement, or the pre-MTV beer, I don't know, but I needed the loo - so off I hopped. When I returned, I opened the studio door and let these 5 blokes out before I re-entered. The orange haired one was discussing the sound quality with the others, ending with "Blooming heck" or something similar. Mike and myself then decided to go for a fag, then hang around the 'comfy area', with a view to having a chin-wag with someone. Colin walked past, then Thom, and I thought "Introduce yourself". So then, Ed was walking back into Hospitality when we collared him for a chat. It's time like these when you wish you'd brought your recording walkman and a camera. Anyway - Ed sat and talked to us for a good 20 minutes, about many things, such as new songs (we all really like 'Lucky') the 'Just' video shoot, life on the tour bus. I didn't even have a bloody pen and paper - we just figured we'd be shipped in for the performance, then out again. But here we were, asking stupid unprepared questions to big Ed. Mr. O'Brien is a real interviewer's dream - he just talked and talked, making our 'Job' so easy. Not wishing to miss any of the show, or risk not being allowed back in, I decided to force myself to use the loo again. This time, the orange haired chap was 'washing up'. Amused to see my Radiohead t-shirt, he chuckled and returned to his cubicle. Being a somewhat private location, I decided not to ask Thom anything, and duly left. After the 'guess-who-I-saw-in-the-bog' anecdote, me and Mike returned to the studio, where we had prime position - next to the sound mixer. During a commercial break, the band ran through 'Just' to check the levels, camera angles etc, then returned to their room to await their cue. At the end of the show, they covered one of Thom's personal favourites - Carly Simon's 'Nobody Does It Better' (from the 007 movie 'The Spy Who Loved Me' fact fans). What a way to end the series. Afterwards, we introduced ourselves to Thom inbetween his signing autographs for 'club bed', then he kept himself amused by watching 'Beavis & Butthead' on the monitors before going back to the rest of the band for some light refreshments*. After asking Ray Cokes (who loves Radiohead) to sign a photo for my mum, we grabbed a kebab outside and made a return journey from Camden to Ipswich - still buzzing, knowing tonight we had witnessed something very special indeed. Special thanks to Rob Lewis, Katie Cinch and a whole host of other people that made today possible.

*They got pissed.

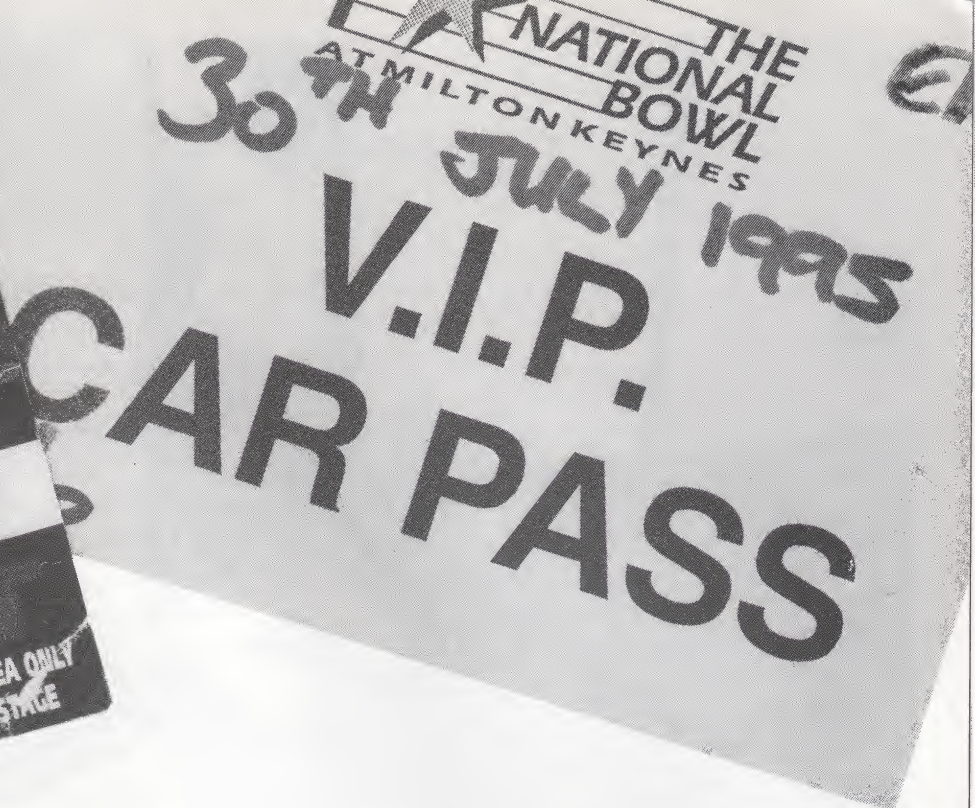
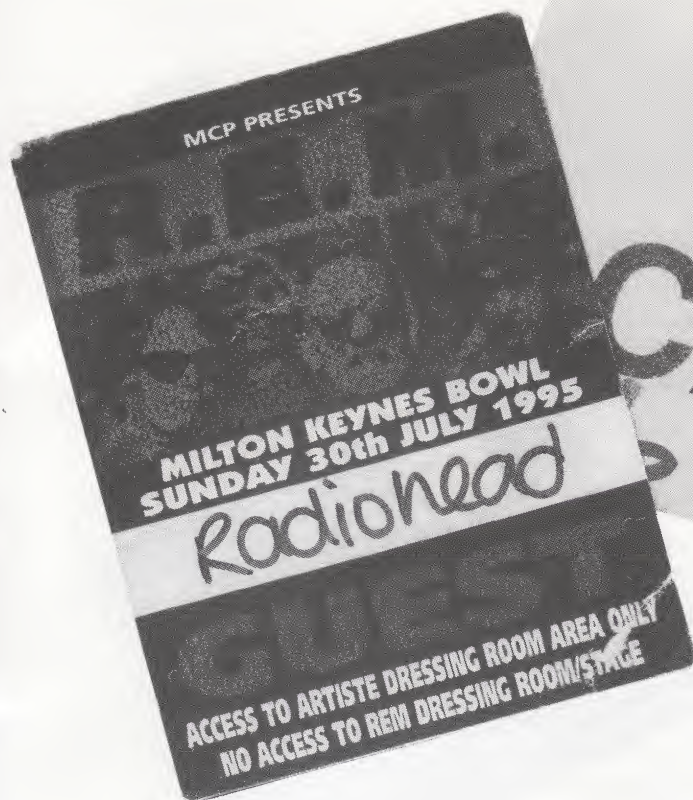




The first edition of this excellent new video magazine is on sale now at all good video stockists through Vital Distribution. As well as a superb feature on Radiohead, this tape is crammed full of the cream of modern music. As a special offer to Radiohead World Service readers, Deadeye #1 is available direct for a limited period at a price of only £9.99 (plus £2.50 p & p) payable to: The Headless Chicken Video Co, by writing to: **Deadeye Video (Ref. RWS), P.O Box 4785, London, SE14 5PD.** Please allow 28 days for delivery.

Over the next few months, we hope to be able to run complete transcripts of the full interviews with Thom and Jonny. Stay tuned!





MILTON KEYNES BOWL JULY 30 '95

On this day REM played the second of two dates at Milton Keynes. Supported by bands hand picked by REM, the second date included Sleeper, The Cranberries and Radiohead. Radio One were on hand to broadcast the REM set live, and to record highlights of the supporting acts. What follows is a transcript of the interview with Ed and Thom before their set. The Interviewer was.....that bloke who does the evening session.....you know - him! The photos were taken by **Valerie Phillips** and appear courtesy of Smash Hits

.....and we spoke to Thom and Ed from Radiohead in the Radio One truck this afternoon, with Ed telling us about that REM gig that happened 10 years ago when they supported U2.

Ed I remember it was a really wet day and REM, I think they were touring when Fables of the reconstruction came out, and there was a kind of sombre atmosphere I remember on stage, but I mean it was great - they were supporting U2 and there were the Ramones, Spear of Destiny, Billy Bragg and er - The Faith Brothers - where are they now!

DJ So, did you at that point think "One day I'll be on that stage myself?"

Ed No - I think I was a bit drunk

Thom Yeah you did, you came back and said "Yeah, we're gonna do that"

Ed I remember going to Glastonbury thinking "Right, next time we go, hopefully we'll be playing Glastonbury, it won't be as a punter

DJ Do you remember anything particular from REM's set that day?

Ed Yeah, I remember the song off Fables called 'Can't Get There From Here' which was amazing, and it was like everyone was completely wet, but everyone started dancing. I don't know if you know the song, but it's pretty 'Up' and it was great - really great moment

DJ So we know it's quite hectic for Radiohead at the moment, because we spoke to you on the phone on the Evening Session earlier in the week, but just tell us exactly where you've been in the last 4 days



Ed We did a gig in, where was it - Ottawa

Thom We did Canada, and New York

Ed And home

Thom Yeah - we're shooting a video tomorrow, for 'Just', and then we fly to Berlin the next morning, very early

DJ So what was your last gig in America like?

Thom Oh, it was awful - awful

Ed It was a place called Saratoga Winners, in this kind of shack in up state New York, in Albany. It's a real, real dive and it's like really humid there as well, they've got this heatwave as well at the moment - five English blokes, you know - we were wasting away

Thom And then before that, we done two amazing shows in Canada, that were some of the most exciting shows we've ever done I think

DJ What size of audiences are you playing out there on this tour?

Thom It goes between 500 to 1000

DJ Just 64,000 less than you're playing to today. When you get to a gig this size - when you're on stage, what do you focus on?

Thom I seem to remember when we did Reading, focusing on the stupid camera that was flying around in front of my face, and wanting to throw my guitar at it, other times I focused at screaming at the Sound Engineer off stage, and other times I try to focus just at the front few rows really

DJ Because obviously with the popularity in America and the rest of the world as well, you must have played quite big gigs in other places outside the UK

Thom Yeah. One gig we did about 2 months ago, it was in Italy, in Rome - it was like a free festival in the centre of Rome. Everyone in Rome went, and it was like half a million people in this enormous square at the centre of Rome, and then it was to 7 million people live all around Italy as well and we only had to do 2 songs! So we went on and did 'The Bends' and 'High and Dry', and there wasn't time to really get into it, and so there we were just shaking, and then we had to walk off stage. I went off stage and went straight to the bar and drank an entire bottle of wine, and just at the end of that bottle of wine, I could just about speak - it was so scary. And Elvis Costello was doing it as well, and he was more scared than me

DJ Brilliant! I noticed earlier on, just as you were sound checking - you did, er 'Rock This Town' - the old Stray Cats number. So this is what you get up to before the doors are opened! Have you got any particular favourite sound check covers?

Ed What's my favourite? - "Aveline, Aveline - women there don't treat you mean" I think that's by George Hamilton IV

DJ It's the height of lyricism I think. So after this - staying around for REM's performance I imagine, then off back to London to make this video, or do you go somewhere exotic?

Thom There's a set being built, and we're shooting it in the GLC building - the old GLC building, I'm not quite sure where we're going really and then we fly back to Berlin really early the next morning

DJ That's Thom and Ed from Radiohead off to Europe with REM and er, Radiohead's Tour Manager was telling me earlier on that the band are big in Tel Aviv which is one of the places that they're going on this tour before finally ending up back in the States. They've also apparently - Radiohead - got the same tour bus now which they started with 5 years ago. Anyway, here comes the highlights from their set. On 97-99 FM Radio One - Radiohead live at the Milton Keynes Bowl.

My Iron Lung/Bones/Anyone Can Play Guitar/High and Dry

Fake Plastic Trees/Planet Telex/Just/The Bends

(C*P and Street Spirit were also performed, but not broadcast)**

RADIOHEAD



L-R: Thom Yorke, Phil Selway, Ed O'Brien, Colin Greenwood, Jonny Greenwood



SMALL ADS

Flogging your copy of 'Drill'? Looking for a companion for the 1997 World Tour? Drop us a line with whatever requests you may have to the usual address. Meanwhile here's a few to be going on with.

Penpals

Lee Potton, 64 Danesmoor, Ruscote Estate, Banbury, Oxon, OX16 7QB, England.

Nadia, 32 Walney Road, Wythenshawe, Manchester, M22 9TL, England.

Claire Lilley, 81 Broad Walk, Blackheath, London SE3 8NE, England.

Wants

Fresh new fan who knows nowt. Would love radio interviews, audios, videos, anything. Willing to pay. **Write to;** Martha, 112 Huntingdon Road, Upwood, Huntingdon, Cambridgeshire, PE17 1QQ, England.

Worldwide fanzines

"DRILL" (in Japanese), Tomoko kurokawa, 8-8-58 Hisagi, Kanagawa 249, JAPAN. (IRC for prices).

Kathleen Smith, 432 Rouge Hill Road, Scarborough, Ontario, M1C 2Z7, Canada. (IRC for prices).

Alt.Music.Radiohead

<http://www.musicbase.co.uk/music/radiohead/>

Radiohead 24 hr answerphone (01235) 848261

Other Useful Addresses

UK Address P.O Box 322, Oxford, OX4 1EY.

U.S.A Address P.O Box 3268, Hollywood, CA 90078, U.S.A.

merchandise

The following T-Shirts are available by writing to:
Radiohead Merchandise (ref: RWS), P.O Box 7575, London, E1 9GN.

The Bands **B**

A Enamel badge



D Planet telex



H Fake Plastic
Yellow/Red trim



F Skinny 'r'
Large 'r'



C My iron lung



G Sports Failure
Royal blue
/Red trim



I U.S. Flag
Black/Red trim



Limited quantities of a early Radiohead
badge are still available at a price of
30p.

These T-Shirts are still available from the above address but are in
limited supply.



FRONT PRINT



BACK PRINT



FRONT PRINT



BACK PRINT



FRONT PRINT



BACK PRINT



FRONT PRINT



BACK PRINT



During the March tour of this year, Radiohead were asked to 'Tear out' a page of their diaries and submit these to a National daily newspaper. For whatever reason, they remained unused until now. Radiohead World Service are proud to present:-

RADIOHEAD - 'DEAR DIARY'

TRURO - SATURDAY 11TH MARCH...

Despite the initial disappointment of Truro not being by the sea, I soon warmed to the prospect of playing in one of Britain's least visited touring outposts.

The venue wasn't accustomed to our kind of show, but the gig definitely benefited from this. The hall smelt of musty holiday homes rather than stale smoke and alcohol. Common touring-jargon also caused some misunderstandings. When our promoter, Mark, told the security that we were expecting some "surfers" at the gig (people who jump offstage and are passed back over the audience) and that they should be treated well, eager nods of agreement were exchanged. After the show, the security congratulated Mark on a great gig, but left him bemused as they said: "Mind you, it's a shame your mates couldn't make it - there must've been some really good waves down at Newquay today to keep them away!". **PHILIP SELWAY (DRUMS)**

CHIPPING NORTON - SUNDAY 12TH MARCH...

Ah! A day of rest for most but another day of "rock" for Radiohead! We arrive in the sleepy Cotswold town of Chipping Norton, greeted by the soft pealing of church bells, and the gentle baa-ing of spring-time sheep dotted about the green rolling hills. We're here to record a new b-side "India Rubber" to accompany our next single, "Fake Plastic Trees". Greeted by Richard and Shirley Vernon at Chipping Norton Studio (where we did "Pablo Honey"), we set about shaping our little lump of sonic clay until it becomes a Barry White-meets-Dinosaur Jr. 'behemoth' of a song. Satisfied, we repair for dinner under the watchful sheen of gold records by Bay City Rollers Barbara Dickson and, er, us. To think! Next morning, our tour manager, Tim, leads us gently away. Damn! No time to visit Ronnie Barker and his antique shop!

COLIN GREENWOOD (BASS)

WOLVERHAMPTON - MONDAY 15TH MARCH

Drive to Wolverhampton and search for a swimming pool (the new game on tour). Am directed to a 'leisure pool' and upon arrival am horrified to discover that it is not only packed with screaming children but also that the pool itself resembles a lower intestine in shape with all manner of tubes (officially termed 'flumes'). With no prospect of any lengths to be swam in this 'kid's soup', I opt to flume for the first time ever. No for the faint of heart, only because I'm about sixteen years older and ten stone heavier than anyone else present. Strike up a conversation in the queue for the flume with an eleven year old called Darren and discuss the pros and cons of Donkey Kong Junior (computer game). Feeling a lot more relaxed now and in synch with my surroundings. Not long though before I have to dash out of the pool for my first cigarette of the day. Darren gives me a light. Oh yes, and the album is released today...

ED O'BRIEN (POLITE GUITAR)

SHEFFIELD - TUESDAY 14TH MARCH

A confession... I spent the afternoon lurking like a deviant in Sheffield's HMV, watching people buying our new record. Ugg. This is, of course, utterly unforgivable (not to mention voyeuristic) but, like a novelist and his readership, you wonder...who?

So, with my vantage point in the 'Easy Listening' section, I could pretend to deliberate between two "Manhattan Transfer" albums, while surreptitiously watching the people of Sheffield listening to our album on a "listening post", (and subsequently buying/not buying it, listening to some songs, skipping past others)

A voice: "Excuse me...are you Jonny from Radiohead?" Double nightmare - how do I explain to this beautiful indie-kid why I was watching her listen to our CD for twenty minutes? AND what do I say when I follow her gaze to the Manhattan Transfer albums in my left hand?

JONNY GREENWOOD (ABUSIVE GUITAR)

ABERDEEN - WEDNESDAY 15TH MARCH

Diet coke for breakfast. Aberdeen. Late. Stand dumbfounded on the tiny stage. The crew scratch their professional capacities making throat slicing gestures. NME arrives via Jonny. 9/10 with a gold star and some silly pictures. It is communicated to me that Simon Le Bon loves the album "to death" - does this mean I can crash their parties and perhaps end up in a cupboard with a supermodel?... (At this point I put thick black lines through sixty words on being asked to comment on Richey Manic's disappearance by Radio 4. Nothing I write expresses how riled I am about even being asked). I go shopping and selfishly, criminally, spend £100 on high street consumable nothingness to remind myself what it's like. I selfishly ponder our frothing press. I selfishly ponder the next album...

THOM YORKE (VOCALS/GUITAR)

LIVERPOOL LOMAX - FEB 10TH '95

(Un-used student magazine interview. Text by Simon Jaworski.)

It's incredible the difference a little thought makes, or indeed the gift of good timing. Take the great Impressionists. Monet, Manet, Renoir, Yarwood. They all had special gifts, put a lot of nowse into everything, but they all got screwed due to their apparant bad timing, except for poor old Mike who was just a talentless git. So unfortunately the great Painters all died poor, and in our day and age their works of art are worth millions. Tough fucking shit! They should have followed the Radiohead guide to succeeding in your own lifetime. Basically, if you've got a magnificent beast of a record, ("C***P" - 1992 & 1993's single of the year"), just keep releasing it until it becomes a success. Simple, but very effective I'm sure you'll agree. So how do the band hope to break the 'One song' tag?. Thom, the truly engaging front man, responds. "There is a huge fear in the music industry. The fear of failure. No one every takes risks, it's so depressing. 'They' try to hammer it out of you. No risks. No mistakes. You're supposed to make mistakes, as it's the only way to learn"

Radiohead certainly takes risks. One quote from the various press releases, reads, "Our day will come. It may take some time but it will. For now, it's other people's loss". "Ah, that was me." Ed beams. "I said it to John Harris of NME before the release of 'C***P', and he said that we'd have had a front cover if we'd been on an 'Independent' label. Three years on and we still haven't had one. The statement was just to show that we had some inner strength, a firm belief in our talents, which may sound vitriolic but it's how it's always been". Phil, the drummer, butts in, "You see in England people hate it when your confident in what you do, little realising the substantial difference between confidence and arrogance. Oh shit, that sounded arrogant didn't it". Yes. But who cares. Let's talk records.

"The Bends", got it's title because Thom's been using a lot of medical imagery, and without sounding wanky it is the diving condition and it relates to how we felt as a group for a lot of last year, especially with the pressure being built up to follow C***P and Pablo Honey". I, personally, will go out on a limb here and state quite catergorically that it's the best album of the year so far by streets. But, and listen up all you who were slightly perplexed by the oddity of a certain other bands 'second coming', this LP is no radical change of direction to their previous work.

Ed again, "Admittedly it is no great departure from it's predecessor but it's certainly a natural preogression from Pablo Honey, a linear pattern, although tracks like 'Planet Telex' and 'Street Spirit' are quite dramatically different from songs we've written before. We have to be very careful as progressive rock/pop musicians as we don't play all varieties of music so to a certain extent we are limited. It has to be said though that Thom's lyrics are phenomenal, he's put such effort in. After the surprise success of Pablo, people started asking questions and reading in to his lyrics, which came as something of a shock to him".

I ask the band what it was like working with the studio legend, John Leckie? "Bastard!" comes the initial response, swiftly followed by "Why don't you ask him, he's sat on the table over there?". I turn to look in both amazement and slight embarrassment. Shit. Help. Phil to the rescue. "Before this album we had a real studio phobia and we'd get paralysis every time the little red light would come on. John basically showed us how to feel confident and we will undoubtedly work with him again". Time for a sharp exit to the latrine.

The band as a whole adore the music press (ahem!), particularly the regional publications, thought I can catergorically state, dear reader, that the offer of some free Chinese food will hold no sway with this journalist. The offer of a free beer on the other hand.....

"We're always keen to hear good critical appraisal, although you can never second guess peoples agendas on these things. I think there's a feeling on this album though, that

Before tonight's set I asked singer/guitarist Thom, how he would describe their sound. I received a simple reply, "It's not indie, it's whatever people conceive us to be."

Down to size and loyal following. h their acerbic

An excellent album and worthy of anyone's money and they've already written most of the next one. I can feel it in my bones that it's going to be even more special.

What a boring millions of people about Oliver Doors! goin So you're n this Being A Roc

we pretty much how we debut it's a se expected. You see, an integral part of this band is our lyrics, and Pablo Honey is a document of how we as a band were and where we are now. It's a state of mind, a philosophy, a way of life. It's not just a collection of songs, it's a way of life. It's a way of life that's never to seek perfection.

Later that evening I witness Radiohead's blast, growl and swoon their way through an invigorating, ebullient live fraces which swayed me enough to even buy a fuckin' tour T-shirt (yeah, 'pop slut', I know).

Single of the year, Jim

they got no radio play. "Someone said in a review, 'Oh, they're called Radiohead - they must think they're really clever because that means they'll get played on the radio'. But it fucking didn't, did it?" Radiohead seemed to have done pretty well so far considering the major before the seeds of credibility were sown.

come for with an atmosphere that seemed to exceed a venue of this size. ... and a not better looking close up than he is on stage, his cheekbones belying the "ugly psycho" image Radiohead have acquired.

Yet there has been virtually no hype, despite being signed to Parlophone, home to Morrissey, EMF and The Beatles among others. "We always wanted to do things slowly," says Colin. "We believe enough in the songs to want people just to catch on to us, for them to hear it for themselves by our playing a lot live, to build up a good following."

RADIOHEAD - Anyone Can Play Guitar (Parlophone) Short, severe and Bloody Great. The perfect antidote to the 39 other slices of mediocrity in the Gallup chart. Jim

COLIN Greenwood does a rather mean impression of Bill Wyman.

After Radiohead's apocalyptic display at the Venue last month when even the most cynical doubter was left gibbering on the sweat-soaked floor searching for as yet undiscovered superlatives reviewing something as tame as an album seems such a futile task.

Fugazi's intelligent aggression gets the thumbs up, as does the DJ in Newcastle who has been playing 'Prove Yourself' - with its key refrain of "I'm better off dead" - on hospital radio! A

listening to the epic musical tales of The Clash and early U2. Frontman, Thom, has a nuclear powered voice that can scream and swoop like a randy jet fighter on heat, and he flicks it nimbly between this emotional roar and slow, simple harmonies.

The fact is, is that tonight we have five young men playing angry, loud pop songs with melodies and hook lines you could frame.

At this juncture in time, with the chart rapidly resembling a pallid bankers' convention, pop, if not categorically dead, does appear to be wheezing its last insipid breath. Radiohead and fellow traveller like them are currently inducing its glorious resurrection.

Lend your support to the cause

Perhaps the root of their dead pop theory lies in the fact that, despite big cheese record company backing, they have only managed to scale the dizzy heights of Number 32 in the singles chart, and no-one fancies them.

NME

Another celeb who seemingly believes he's fireproof is **JONNY GREENWOOD OF RADIOHEAD**. Alarm bells rang at 7:30 AM at the Britannia Hotel in Manchester last week while Radiohead were staying there.

STEPHEN DUFFY and PETER

"I am resigned to the fact that daytime radio will not play it, but we are releasing it because people heard it live and want it." Plus it is not on the debut album Pablo Honey, which has been steadily troubling the charts.

"We have a hell of a lot written for the second album, but it is not going to be another tirade about my fears of manic depression or superiority complexes," promises the surprisingly shy singer.

Radiohead return to Sheffield University's Park tomorrow in their van - as opposed to the chauffeur-driven limo supplied in the US.

like to share with you.

Loving at the drop of a hat, hating his friends, and making the most powerful, thought-provoking and exciting music of the last eighteen months. ... when he heard a car alarm, and then - when he heard sirens - thought it was the police coming to bring him home. ... later that he initially thought he'd

Well there you have it, a credible, cool UK guitar band you can genuinely believe in, who also happen to be disturbingly fuckin' good. What more could you ask for?

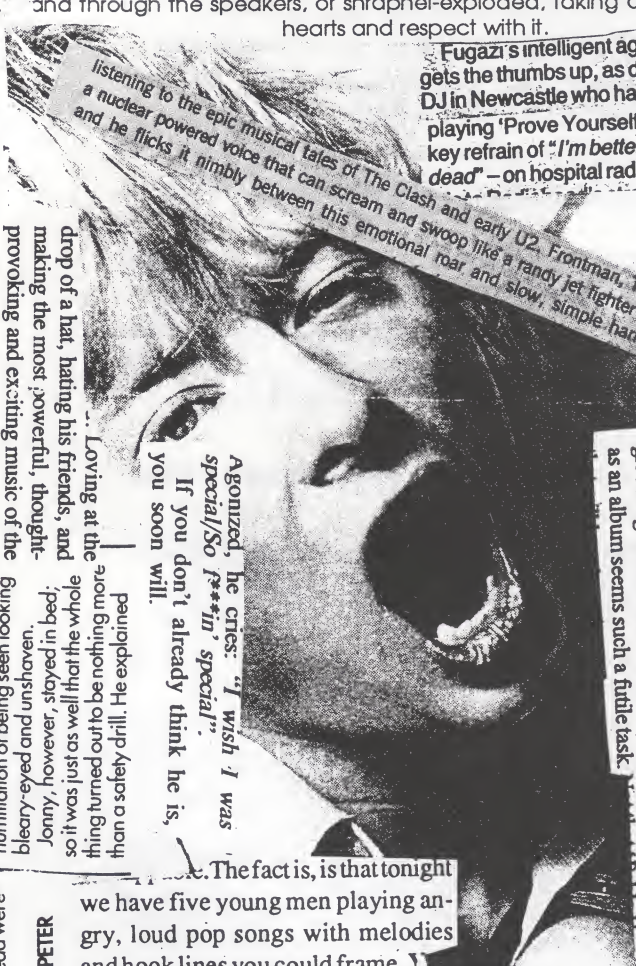
'All the things you've got/you will never need/All the things you've got/I plan and I bleed to please you/been thinking about you.'

WE COULDN'T have waited much longer really, could we? What With Suede so colossal, and the likes of The Auteurs and Kinky Machine still rubbing their eyes and blinking in the spotlight, SOMEBODY had to come along and remind us what greatness looks like. So thank God it's Radiohead. In the depths of the Richmond (sold out, and cluttered with gawky, grinning boys and swaying, dreamy-eyed girls) they manage to take pop music - forget 'indie', please - and coat it in a glitterdust not seen since Suede at Central London Poly and T-Rex, oh, anywhere. You can tell they're going to be dizzy-faced than usual, bawls 'I wish something would happen' during 'You', and mop-haired lead guitarist Johnny answers with these skyrocket glam chord progressions which slide up to you and then scream in your ear.

but what are we supposed to think when the lead singer of one of the most talked about new bands in Britain so mercilessly slaps himself off in front of a full house of already devoted followers.

Pale, with jagged cropped blond hair, Thom constantly picks at his oversized jumper as he shrinks further into the corner and pushes his blood pressure to the limit.

emsomething different. I went home wondering whether it would be a cliché to end the review I was about to write with the realisation that Radiohead really are so fucking special. It was, but I meant it



if the weeklies don't like it...then fuck it...we're really proud of this album and if it sells miserably, we don't care, we know we've made the best album we can at the time. If the NME and MM don't like it, that's too bad. Having been around the world you can look at it in the real perspective...of how really inconsequential they actually are. Oh thank-you. Do you have chopsticks?" The food's arrived, and Ed's being a smart bastard. Phil and myself decide to decline the offer of Chinese cutlery and opt for a large fork and spoon. A good move, we both agree. Mouths full of Blackbean sauce and Sweet and Sour Pork we carry on regardless. Well Ed does. "We're in a fortunate position that the first album sold in a whole host of countries so we got to play live in New Zealand, Thailand, the Mexican provinces amongst others, so our fingers in many pies already".

As the food digests, the night unfolds to produce one of the Lomax's finest moments since conception, Radiohead never cease to astound. They play nine songs off the new LP and all are extremely well received. But the stagediving/moshing doesn't truly hit home until they rip through 'Prove Yourself', 'C***P', 'Blow Out', and 'You' and the kids go mental. Ok, so it's a secret gig for fancub members, but it's a glorious sight anyway. In two nights time Radiohead will play a benefit gig for the Oxford Apollo, their home town stadium. "It's our Wembley. I remember seeing Dana in Panto as Snow White there. We love the place, it's our spiritual home. Oxford only has one real venue and it should not be allowed to close. It'll certainly be the most nervous I will have been for a gig. I mean we'll know around half the audience".

For those of you who haven't been 'a blue', the Apollo is equivalent to our own Royal Court. I mean, imagine Liverpool without it. Ok bad example, perhaps. But the situations sound surprisingly similar. "In Oxford classical music is given full council backing, whereas Pop Music has to fund itself. I mean look at the amount of money generated by our industry and compare that to the total snobbery. But maybe that's why you get great bands, bands that kick out against the system. They have something to fight against".

The snobbery they refer to is rife. Radio 1 deemed "C***P...too depressing a song in a depression' whilst 'Iron Lung', their first release off the new long player, was 'too raucous' for the alleged 'new look' (but obviously not new sounding) 1FM. But who needs a poxy little radio station where the only half decent daytime jock has finally come to his senses and is leaving. Fans are the ones who buy records, and this band know how to treat them well. Thom tells of the acoustic gigs across the country, where in Scotland, BT rang up the local radio station, Forth FM, to ask why all the phones were jammed. Tickets were being given away for free. Enough said. And Ed recalls telling his parents (Ahhh!) how they got a free taxi ride in Israel whilst walking down the street at 4am, simply because the cabbie wanted an autograph, and mum and dad's reaction was 'Yeah, yeah, yeah right..... so what drugs were you taking'.

With their first album selling over a million copies world wide, a single (C***P) Jon Bon Jovi wishes he'd wrote (no such luck I'm afraid), a huge loyal fan base, being Britain's hottest export for years combined with powerful and emotive live performances, Radiohead have a lot to answer for. They can only, and will only, enhance their reputation and unlike certain other artists I could mention, their big fat pay day is just around the corner. As is your local record store handily. So Deep Sea Divers, fuck the swimming for a while, and get 'The Bends'. It may be un-chart-ered water, but it will do you the world of good.

BACK ISSUES

Copies of Issue 1 are still available,
priced at £2.90 including P & P to
the address at the front of the fanzine.



LUCKY

I'm on a roll, I'm on a roll this time
I feel my luck could change
Kill me Sarah, kill me again with love
It's going to be a glorious day

Pull me out of the air crash
Pull me out of the lake
I'm your superhero
We are standing on the edge

The head of state has called for me
By name
But I don't have time for him
It's going to be a glorious day
I feel my luck could change

(Repeat chorus)

Words by Radiohead, published by Warner Chappell Music
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COMPETITION 2

Right - here we go again! This time, Caffy St.Luce at the Press Office has kindly donated the 'Red and Blue' promo 12"ers for My Iron Lung. As usual, a subscription will also go to the winner, with 2 runner's up also getting the next 6 issues gratis. This time, instead of the usual quiz questions we want to know;

Just what does Mr. Normal say to the crowd at the end of the 'Just' video?

The prizes will go to the 3 most original/funny/topical etc answers. The editors decision is final. Entries to be received by December 31st to;

RWS Competition 2, 151 High Rd, Trimley St. Mary, Ipswich, Suffolk, IP10

OTW. Answers and winners to be announced in issue 4.

In 1993, the ennui of the slacker generation was defined in the year's most nerve-rattling single. The self-deprecating pathos and too loud guitars of 'Creep' gave Radiohead a firm foothold in stardom worldwide, but their story began years before as an unknown Oxford five-piece called On A Friday.

This interview appeared in Oxford's *Curfew* in December 1991, written by the magazine's erstwhile editor Ronan. In 1992, the band were signed to Parlophone and - as Radiohead - released their classic debut album *Pablo Honey*, featuring 'Creep', 'Anyone Can Play Guitar' and 'Stop Whispering'. Earlier in 1995 they returned with *The Bends*, a more polished and pensive album setting them well on the road to stadium rock status. The tiny venues they argued about so vehemently in 1991 - Oxford's Venue and Jericho Tavern - are now long gone and sadly, *Curfew* is gone, too. But with their second album the five Oxford public school boys - Thom Yorke, Ed O'Brien, Colin Greenwood, Jon Greenwood and Phil Selway - have only scratched the surface. Their latest single, 'Just' fills a gap while they tour the world with REM before returning to the UK to play Cambridge Corn Exchange on November 6th.

At the end of October [1991], Oxford's thinnest band (The Wild Poppies split up ages ago), On A Friday, played the Jericho Tavern to a good sized crowd and there was a man from EMI there.

A mere two weeks later they are playing the tavern again and the place is heaving. There are 25 record company A&R men there and, what's more, they have all paid to get in. To put it bluntly, On A Friday are *happening*.

It's a good job, then, that we've chosen this month to put them on the front cover. If we'd waited any longer, they'd be splashed all over the nationals and we'd be left with egg all over our faces.

The first time I saw On A Friday I was so drunk I couldn't remember a single thing about them. The second time I saw them I thought they were really rather good, if a little weird. Ironically, I finally realised what a great pop group they were at a pathetically attended gig at the Poly, with crap sound and a ludicrously curtailed set.

While on A Friday's music is lively, catchy and intense and easily good enough to stand up on its own, what makes them just that much better is singer Tom's [sic] voice. He is possessed of that rare and special thing: a naturally musical singing voice. How many bands have you seen ruined by a bad or boring singer? I lost count many years ago. Tom doesn't just deliver his lyrics; he uses his voice to interact with the other instruments, almost as if it were one itself. This often makes the words hard to comprehend. What are the songs about?

Tom: "Erm ... well, 'Nothing Touches Me' is based on an artist who was imprisoned for abusing children and spent the rest of his life in a cell painting, but the song is about isolating yourself so much that one day you realise you haven't got any friends anymore and no one talks to you."

Sounds pretty miserable - but your music is

RADIO head

THEIR FIRST INTERVIEW



"The new tape should be available from Manic Hedgehog by the time you read this and it's well worth forking out £3 for."

quite happy, isn't it?

"Yeah, I'm just aggressive and sick."

Twenty minutes later, Tom reveals that he doesn't really know *what* the songs are about.

On A Friday, far from being a singer and his backing band, are a collective of five individuals, each with a strong input into the band's music. All stamp their individual influences and tastes on the music and this means that the end product doesn't really sound like anyone else. Tom, Phil (drums), Colin (bass), Ed (guitar) and John [sic] (guitar and organ) find common ground in bands like the Buzzcocks, REM, the Fall and (ahem) Peter Paul & Mary (this could be a wind-up) but beyond this they go for anything from Curve to Bootsie Collins to techno. They also seem to argue lots.

They've just been into Courtyard Studios with Chris Hufford, producer of Slowdive's album.

Colin: "He heard about us through a mutual friend and came to see us at the Jericho. Afterwards he was almost shaking. He said we were the best group he'd seen in three years and invited us to record with him at the

Courtyard. We see it as an investment."

And the investment seems to be about to pay off sooner than they expected. The five songs they recorded show a massive leap in depth and professionalism from their last demo, impressive though it was. The new tape should be available from Manic Hedgehog by the time you read this and it's well worth forking out £3 for. In short it's a stormer.

All five members of the band are Oxford born and bred and all have returned to their home town after time away at college. How much influence has Oxford had on their songs?

Tom: "Loads. 'Jerusalem' is all about Oxford. So is 'Everybody Lies Through Their Teeth'. It's such a weird place and it's very important to my writing."

It's the subject of Oxford - in particular music in Oxford - which provokes the arguments. Wildly differing views are thrown out as to why Oxford has, or hasn't, got a decent music scene...

"...If the Tavern closed there wouldn't be any scene at all."

"No? What about the Dolly and the Venue? -"

"- And the Old Fire Station? I know it's crap, but there are a lot of towns the size of Oxford haven't got a venue like that. Oxford has got a lot more soul than, say, Cambridge, but it comes from places like Cowley rather than the university. Students come here for three years and leave without contributing anything."

"I don't think it's all the students' fault. It's the people who run the university who are the problem. They control everything in Oxford from their corridors of power. They have a say in all the licensing of clubs. That's why we get terrible places like the Park End Club. Oxford is crying out for a couple of decent nightclubs. And it's the Dons who say that bands can't play in the colleges, not the students..."

The argument continues with no real agreement or fixed conclusions. Everyone agrees that things could be better but they could be a lot worse.

"There are a hell of a lot of bands in Oxford for its size and the Dolly and the Venue and especially the Tavern are good venues. The Old Fire Station looks like it was designed by the people who build Little Chefs. The stage is almost an afterthought, you feel like you're playing on a salad bar."

On A Friday also say some very complementary things about *Curfew*, which makes me feel like my life isn't totally wasted. And indeed, if this humble and overworked editor's gushing opinions can help On A Friday towards the megasuccess they are due for then *Curfew* will have achieved at least one useful thing in its time. And successful On A Friday will be. No ifs and buts with this lot. This time next year they will have outgrown all the venues they talk about and for once I think I may just have got it right. Are they ready to be stars?

Tom: "People sometimes say we take things too seriously, but it's the only way you'll get anywhere. We're not going to sit around and wait and just be happy if something turns up. We are ambitious. You have to be."

SITUATIONS VACANT

Radiohead World Service are currently undergoing expansion and are looking for people to fill the following posts:-

- * **Concert Reviewers/Photographers**
- * **Press Watchers (to inform on all press/magazine articles, also forthcoming TV appearances)**

The salary won't be brilliant (i.e nothing) but the fringe benefits could be priceless! Apply in writing to:- Radiohead World Service, 151 High Road, Trimley-St-Mary, Ipswich, Suffolk, IP10 OTW, England.



In Issue 3

Thom's Deadeye interview

Our new letters page - 'Dear Nina'

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